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Lawrence International’s 40th Cabaret promotes cultural engagement



Senior Hailie Nguyen and freshman Vy Ngo perform in the Vietnamese Bamboo Hat Dance at the 40th Cabaret.

Photo by Liam Guinan

Hannah Birch
For *The Lawrentian*

Last weekend, Lawrence International (LI) presented its 40th annual production of Cabaret, a diverse show that brings international music and dance to the Lawrence community each year. The focus of Cabaret is to illuminate various cultural traditions. The aim of this year’s theme, Carl Sagan’s “Pale Blue Dot” specifically, was to remind Lawrentians that we are one people occupying the same precious space.

There was a strong emphasis on Cabaret’s inability to fully represent any culture. Throughout the show, seniors and emcees for Cabaret Zach Ben-Amots and Wesley Varughese discussed the importance of engaging with the presented cultures through further research and informed participation. This included multiple warnings against cultural appropriation and a discussion of the cultural iceberg.

“We did make a point to the emcees that we want this show to be about the performers,” commented sophomore and LI Community Building Chair Tamanna Akram. “I think that is why they incorporated not generalizing whatever we see on stage as that culture, because there is so much more to it.” This rhetoric was also supplemented by detailed descriptions of the origins, meaning and significance behind each performance.

Due to the diversity of each act, Cabaret is an intellectually stimulating experience for all participants. “It’s definitely a good way to learn about another culture [...] to be involved in an aspect of the

culture,” said junior Vijayashree Krishnan, who performed a West African dance with the Sorsonets, a West African dance group, and sang in a rendition of the Indian pop song “Iktara.”

“With ‘Iktara’ I had a lot to add in terms of what the song means and where it originates,” said Krishnan, “but with [the] Sorsonets, I was mostly listening and learning about the dance form and African songs.”

While no single performance can fully encapsulate an entire culture, performers still strived for authenticity. Sophomore Zitong Wang performed a Chinese flute piece for the second time this Cabaret. When describing the piece she performed last year, Wang said, “I don’t feel it can represent what Chinese flute is, because it sounds pretty similar to [the] silver flute.” “Song of Herdsmen [performed this year],” however, is “exactly what Chinese flute is,” according to Wang.

There were several traditional and classical performances that fit Cabaret’s theme. These included the Vietnamese Bamboo Hat Dance, the Tartar Dance, the Jordanian Dabke and the Nepali song, “Ukali Orali Haruma.” The fashion show, as always, featured traditional dress from a variety of countries. This year South Korea, New Zealand, China, Nigeria, Taiwan, Thailand, Russia, Bangladesh, Japan, Pakistan, Jordan, Malaysia, Nepal, Germany, Sierra Leone and India were represented.

However, authenticity for some performers meant portraying cultural evolution or cultural

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Election results bring mixed reactions

Eleanor Legault
For *The Lawrentian*

Wisconsin’s primary elections took place on Tuesday, April 5. As exhibited by the long queues that formed at Alexander Gymnasium, Ward 8’s polling location, Lawrence students had a large turnout. Elections for the positions of Appleton’s mayor and District 4 alderman, respectively, were held on the same day.

In the local mayoral elections, incumbent mayor Tim Hanna won with 15,518 votes, whilst his opponent, Josh Dukelow ‘02 received 8,833 votes. This will be Hanna’s sixth term as Appleton’s mayor.

In the District elections, Joe Martin won the position of alderperson with 837 votes in his favor, and his opponent, David Goetz, received 506 votes.

Also, with 52 percent of the votes, incumbent Justice Rebecca Bradley secured her position on the Wisconsin Supreme Court. Lawrence University junior Erin McLaughlin was “very disappointed that [JoAnne] Kloppenburg did not win [the position of Supreme Court Justice] because her opponent’s political views do not align with [her] own, or [those of] many of [her] peers at Lawrence.”

In the primary election, Republican presidential candidate Ted Cruz was awarded 36 del-

egates with 48.2 percent of the votes, followed by Donald Trump, who was awarded six delegates with 35.1 percent of the votes. In the third place, John Kasich received 14.1 percent of the votes and was not awarded any delegates. Erin McLaughlin had predicted that Cruz would be the winner, but was concerned that due to the high turnout at Trump’s rally, the latter’s momentum would affect the voters.

Democratic presidential candidate Bernie Sanders won 48 delegates with 56.6 percent of the vote, whilst his opponent, Hillary Clinton, won 38 delegates with

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Bon Appétit debuts new “Late Night” menu

Ruby Dickson
Staff Writer

Last week, Bon Appétit unveiled their plans for a new “Late Night” menu in Kaplan’s Grill. Along with the return of the Dub Box, the new menu is one of two Bon Appétit amenities to launch this Spring Term. The menu launched on Friday, April 7, in the cafe. Large cardboard signs advertised this new program.

The menu consists of a pared-down version of the usual café fare, with several bonus options to appeal to the later crowd. “We like to be innovative and creative,” said General Manager of Bon Appétit at Lawrence, Julie Severance. “This was a way for us to respond to the desires of the students and create

a new menu that would have some exciting offerings,” she continued.

Students can order à la carte from a list of appetizers, salads, burgers, quesadillas and “favorites.” Although Bon Appétit removed some popular options, such as paninis, bagels and breakfast sandwiches, the company included several new products. The re-introduction of mozzarella sticks, which had disappeared from the regular Kaplan’s menu in 2014, caused quite a stir upon its announcement. New products such as the loaded baked potato and the caprese turkey burger, along with a weekly “Late Night Special,” caught students’ attention.

This new menu has been in the works since Winter Term.

“We began discussing it after we received a lot of feedback via comment cards concerning the lack of appetizer favorites in Kaplan’s,” explained Severance. “On many late nights, one quarter of Kaplan’s business is done in the last three hours of the day. The new menu reflects many choices that can be executed by the kitchen in a timely manner.”

Students’ reactions in the first week have been mixed. Many students welcomed back their mozzarella sticks with open arms, happy to try out the new late-night foods. “I really missed the mozzarella sticks, and I think this shows that Bon Appétit does listen to some of our concerns,”

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SCIENCE

Recent Advances in Biology lecture series explores urban ecosystems

Hannah Kinzer
Staff Writer

On Monday, April 11, Depaul University Assistant Professor of Environmental Science and Studies Jessica Vogt presented her research as part of the Recent Advances in Biology lecture series. The lecture was titled “Measuring Trees and Ecosystem Services in Urban Neighborhoods: Tree Survival, Growth, and the Benefits of the Urban Forest,” which took place in Room 102 of the Thomas A. Steitz Hall of Science.

The Recent Advances in Biology lecture series includes talks by Lawrence University faculty and scientists from other universities and is sponsored by Lawrence’s biology department. The series aims to explore new discoveries and address issues in biological research.

As a Lawrence alumna, Vogt earned a master’s degree in applied ecology and sustainable development and a Ph.D. in environmental science from Indiana

University Bloomington. While at Lawrence, she studied environmental science and biology while minoring in anthropology. Her current research centers on the relationship between trees and people in urban spaces. When asked why she chose her area of research, Vogt recalled, “I loved how [urban forestry] combined so many of my interests—social/and natural sciences, management, urban issues, sustainability, human well-being, applied research, interdisciplinary research [and] working directly with practitioners in the urban sustainability and greening field.”

Vogt’s lecture focused on the benefits of planting trees in urban spaces when taking into account factors such as tree maintenance and size. She explained how trees in spaces such as local parks, along streets and lawns provide numerous environmental and social benefits. Environmental benefits include reduction of heat trapped by city surfaces, storage of carbon emitted when fossil fuels are

burned and management of storm water run-off. Its social benefits include noise reduction, additional psychological and aesthetic value, increased property values and increased social interactions among community members. One example of social interactions triggered specifically by trees was the case of a volunteer group, watering and planting trees together in their community. Vogt explained how her research included factors such as tree size, climate, housing values in the surrounding community, tree mortality and annual growth to calculate the value of urban tree maintenance. The study accounted for \$300 as the average price of planting and maintaining a tree and included five U.S. cities. The study found that tree planting is a net benefit if the trees survive past 15 years. Vogt concluded that maintenance is crucial for the benefits of tree planting to pay back its cost.

The lecture room was filled with students and professors, many of whom study social sci-

ences. Junior and biology major Clarissa Frayn said, “I gained a better understanding of the monetary and social role trees play in urban communities.” She went on to note, “I would like to find out more ways to improve long term water provisions for trees in urban areas and what the optimal and minimal amount of water that a tree can survive and thrive off of [is].”

As a Lawrence alumna, Vogt noted, “It’s wonderful to return to talk to former professors as [colleagues], and to meet with current students [and] see how the campus has changed, but the incredible students have remained the same!”

When asked about her advice for current students, Vogt offered, “[An important skill for students is] the ability to quickly gather information from reputable sources [...] and being able to accurately and succinctly summarize it [...] particularly for the environmental field where there’s so much misinformation out there.” She went

on to say, “as a liberal arts student [...] don’t ever forget your compassion for others and curiosity and an honest will to listen and understand. Particularly in the environmental and sustainability field, we really have to be willing and ready to listen to those with different opinions and figure out how to move forward and create an inclusive and sustainable future for all people everywhere.”

Vogt said, “I hope [the lecture] inspires any students thinking of a Ph.D. and joining academia to pursue their goals.” She noted, “I’d love to be a resource for current students and particularly for those seniors thinking about what’s after LU.” She also hoped that her lecture revealed how interdisciplinary contemporary environmental studies research is, and how students do not need to limit themselves to a single discipline for their work to have significant implications for the world.

Cabaret

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mixing. Fusion, a Japanese dance group, and the Sorsonets included both traditional and contemporary dances in their performances.

“Qing Hua Ci,” a song performed by junior Jerry Wang, incorporated traditional Chinese musical styles with contemporary R&B and rock influences. Similarly, jazz elements were added to a rendition of the Indian pop song, “Iktara.” The K-Pop dance group portrayed hip-hop, girl group and funky dance styles characteristic of modern K-Pop.

In addition, senior Amaan Khan and sophomore Nauman Khan recited the Pakistani poems “Shikwa” and “Jawab-e-Shikwa,”

both of which portray God responding to man’s complaints. The recitation, combined with the “Qawwali,” inspired chorus provided an example of cultural and artistic experimentation.

The diversity of cultural expression in Cabaret is primarily performer-driven. “It’s what they bring to the table [...] it happens naturally,” explained Akram. During auditions, she said characteristically, “We don’t do the judgement on what you’re presenting.”

As a result, students’ cultures were presented in a vibrant fashion through various energetic performances. “I’ve always wanted to bring a part of my culture to Lawrence,” Krishnan explained, “but we didn’t want to do something with cliché Indian beats or

instruments,” which is why her group included jazz instruments and beats.

These variations and personal touches were a testament to Ben-Amots’ and Varughese’s warnings against making generalizations about the cultures portrayed in Cabaret.

Krishnan emphasizes, “We were having so much fun—that was the only thing in our minds. It was not about doing this for other people, it was literally about doing it for ourselves and having fun doing it.”

Cabaret concluded with a playback of a recording of Carl Sagan’s speech, the “Pale Blue Dot.” The performers gathered in groups around a blue spotlight at the center of the stage.

Election

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43.1 percent of the vote. Overall, Sanders won the greatest number of votes. Senior and member of Lawrentians for Bernie Sarah Bonoff was pleased with the candidate’s win and also with the high turnout of Lawrence voters.

However, LU College Democrats President Justin Lenz stated that the “issue was the lack

of knowledge down the ballot,” and that even though LU College Democrats made an effort to spread information, many students focused solely on the primary election. According to Lenz, College Democrats’ goal is to educate the public on the local elections, given that their respective results often have the greatest impact on Lawrence’s student body.

Bonoff later stated that, in general, Wisconsin’s voter turn-

out was the highest it has been in years. Members of College Democrats echo this statement and were very pleased that the efforts of the voter ID proved successful, especially in light of recent voter ID laws designed to be prohibitive, which are especially targeted at people from out-of-state, like many Lawrentians.

Late Night

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said senior Emily Allen. “Sure, the menu is smaller, but who needs that many choices at 11 p.m.?” This week’s special, onion rings with a side of sauce, impressed many students. “Those onion rings were seriously good,” raved junior Adam McDonald. “They were more expensive than I’d like, but I would still order them again.”

However, some other stu-

dents see the new plan as an attempt to cut costs by slashing services and customer choice. “I really don’t like that they’re lying about it,” noted senior Nathan Whiteman. “It seems like they’re just trying to give us fewer choices while telling us it’s a fun new program. It’s not, it’s just about the bottom line.”

Regardless of student opinions on the matter, Kaplan’s is the only on-campus venue that serves food after 11 p.m. Students filled the cafe at about the same rates as

usual this week, eager to get their late-night grease fix.

While many students have not yet decided what their opinion on the new menu is, it seems that the Late Night program is here to stay. Severance made it clear that Bon Appétit would continue to listen to student concerns and tailor the program to Lawrence’s needs. She stated, “We hope to gather feedback about the new menu and we’ll go from there.”

Tweet of the Week



Craig Mazin @clmazin · 11h

Ted Cruz thinks people don't have a right to "stimulate their genitals." I was his college roommate. This would be a new belief of his.



35K



43K



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YAHOO!

ASKS

LAWRENCE

ANSWERS

BY REGAN MARTIN

Dining Out > Fast Food

What are the vegetables at subway? List ALL of them?
Dont just guess please

☆ 1 following

📝 8 answers

Answers

Best Answer: Lettuce, spinach, tomatoes, uh... green peppers, banana peppers, black olives, onions, cucumbers and.... I'm missing some. I'm going to stop there but I do know all of them.

LU · 1 day ago

NORTH BY MIDWEST

Editor says...

Kind of a downer this week, sorry folks!

SPRING FEVER

in a time of

ENDLESS WINTER

I feel restless and want to go sit in the sun!

But there's no sun...

I'm ready for Love!

Except I still feel so wintry sad!

“I’d Rather Be Metal Than Meat”

A short story



Sunbeams filled the dilapidated car and the glare blinded Emanuel. His fingers slid easily around the glossy frame of the laminated wood wheel as he pretended to navigate the old town car around the burial mounds of batteries and plastic bags. The heat of the sun had rendered the leather seat malleable and it stuck to the underside of Emanuel’s bare knees.

The trash yard slid beneath the dusk and Emanuel heard Mr. Valera shout for one of the workers to close the old metal fence gate. Emanuel left the car and walked to the small bungalow office which held the office for the yard. He walked from the blue glow of late dusk into the artificial luminescence that radiated from off of the small building.

“One of these days you’ll fall asleep in that car and the rats will eat you!”

Mr. Valera grinned. His dark face was scrunched up and his taught skin looked like it was going to split. He grabbed a quarter of a lime off of a small cutting board on the old wooden counter and tossed it into his drink. Emanuel looked up at Mr. Valera from the old ragged armchair. The lime was magnified in the glass exposing many pores in the green portions and wrinkles and craters in the brown portions.

“That’s why I lock the door,” Emanuel said as he got up. He shook Mr. Valera’s hand and walked out of the junk yard office.

Walking under the empty night sky, the fog-distorted glow of the moon and the orange buzz of the street lamps lit the concrete grid of Emanuel’s suburban town. As he rounded Rockaway onto King street he spotted his uncle, Isaiah, sunk in an adirondack chair on his family’s wrap around porch. Behind his horn-rimmed glasses, Isaiah’s black eyes tracked Emanuel as he walked up to the old house.

Emanuel’s gait shrunk rapidly as he came to the slate stepping-stones that wound through the grass lawn. Isaiah shouted to the boy, “It’s late, but sit up with me, you will be tired in the morning anyway.”

Emanuel sighed and whispered, “Alright.”

Smoke emerged from Isaiah’s mouth as he tapped the stub of a cigar in an adobe ashtray. His beard was brown, though it had a strong grain of grey on either side of his chin.

“One of the guys waiting at the courthouse today was wearing a black suit and a black shirt and a black tie. He actually looked pretty good. Maybe I should have Deb buy me some black shirts instead of just blue and white.”

A quiet settled over the pair. Emanuel looked at the dark street, but could hardly make out the trees decorating the sidewalk because of the light of the lantern between him and the street. Isaiah clipped the end of another cigar and pushed himself up in his seat with his elbows pressing into the armrest. Emanuel sat down in the swinging bench and looked at his uncle in profile.

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MEAT SALAD

L. Ames

John Wayne

John Wax

Uncaged

... is a serial comic created as a collaboration between the Creative Writing Club and the iLLUstrator Comics Club. This week’s installment was written by members of the Creative Writing Club and drawn by Peter Swanson.

Hey you with the spots

You're sitting on my salad

Have you no manners?

Speckman speaks over DIII Week

Arianna Cohen
For *The Lawrentian*

As a part of Lawrence University's celebration of NCAA Division III Week, the Student Athletic Advisory Committee (SAAC) put together a talk by the Lawrence University Football team's own Mark Speckman on Thursday April 7. SACC Co-chair and junior Jackson Straughan set the stage for an eager audience. Speckman, an offensive coordinator for the Vikings, was born without hands. After playing football at Azusa Pacific University as a linebacker at the NAIA level, he earned honorable mention for All-American. Rather than letting his disability take control of his life, he has persevered and has made his name and story known on a national level.

Mark Speckman is well-

respected by not only the Lawrence community, but also in the high school, collegiate, and professional levels of football. Speckman received his first coaching job at Livingston High School. Here, he built his legacy and inspired many with his positive attitude. As a result of this, he was a finalist for the Liberty Mutual Coach of the Year award.

"What I've learned about motivation is you can't motivate anybody. What motivated you three years from now isn't going to motivate you today. What motivated you at 11 this morning is not going to motivate you at three this afternoon". Speckman spoke to his captivated audience about his experiences with motivation, how one tackles motivation, as well as his own struggles and how he stays motivated. Despite not having hands, Speckman can still

write, type, use a cell phone and play racquetball. Speckman even played trombone in high school and can drive. Though Speckman has had a valid driver's license in both California and Oregon, he still faces discrimination. According to the Appleton Post Crescent, when he brought his valid California license to the Appleton division of the Department of Motor Vehicles, he was required to take a driving test. Speckman announced to the audience that he would be suing the Wisconsin Department of Motor Vehicles for disability discrimination.

Although Speckman believes his role is only loosely related to that of a motivational speaker, he truly was an outstanding way to conclude NCAA D3 Week and touched the hearts of the community members, coaches, and especially the athletes in attendance.

Softball plays hard against Monmouth

Tina Schrage
Staff Writer

Lawrence University's Softball team has had a great season so far with a record of 7-6-1, and is continuously looking forward towards future games. Recently, the women's team split a double-header against Monmouth. This game was the team's first conference game of the season.

"The games against Monmouth were awesome," senior Anna Wawiorka stated. "It felt like everything clicked for us as a team the first game. I think the energy was high and we honestly just had a lot of fun all around when we

played them." The women defeated Monmouth 7-3 in the opener, with the assistance of freshman Maddie MacLean, sophomore Kori Looker, freshman Rachel Urich and senior Taylor Dodson.

With the thrill of the single win from Monmouth on their shoulder, the women's team is "so, so, so ready to play St. Norbert [on April 13]," said senior Katie Schumacher. "St. Norbert is one of our biggest rivals, so any time we can play them and show them who's better is always exciting," added Wawiorka.

In conference games, the women are focused mainly on getting to the conference finals at the end of the regular season. "With

our bats and our defense when we play at our best, I definitely think that's a possibility for us again this year," Wawiorka stated.

While the women undergo extensive training from January until they are able to play their first game, their love of the game and unique personalities highlight the close-knit community. "I personally feel that we are a very unique team," Schumacher commented. "We span a lot of different interests, majors, ages, personality types and more, which I think adds very well to our relationships on and off the field. Our love of the game is contagious and is

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Baseball Update



Matt Geleske
Staff Writer

The Lawrence Baseball team (Vikings) competed on a short road trip in Illinois this weekend, facing off in two scheduled double headers against the Knox Prairie Fire and the University of Chicago. The Vikings lost both games against the Prairie Fire with scores of 11-1 and 4-2, and lost a short, six-and-a-half inning game against the Maroons 3-1. The rest of the game, as well as the second game in the double-header, was cancelled due to rain. Lawrence currently sits at a season record of 6-9.

After a successful spring break trip, the Vikings were looking to continue their success against both conference and non-conference teams. "As a team, we are striving to make the conference tournament and to play competitive baseball every time we step onto the field," says junior Brandon Klar.

The Viking bats had trouble finding their rhythm in the first game against Knox, with their only run coming from sophomore Matt Holliday on an RBI single in the third, while Knox pitcher Alec Jordan threw a complete seven innings and limited the Vikings to only five hits. Sophomore and Lawrence starting pitcher Zach Rabideau also had a rough outing on the mound, giving up nine hits and five runs in three innings. Rabideau was relieved by junior Craig Batchelor in the third, though Batchelor found little success as the Prairie Fire continued to score six more runs through the sixth. Lawrence and Knox finished the first game of the day with a

score of 11-1.

During the second game, Lawrence starting pitcher Chris Shaw quieted down Knox's bats, allowing just one earned run over eight frames. Lawrence took the lead in the fourth with a lead-off home run from Klar. Sophomore Dan Rothbauer followed with a double, then scored on sophomore Travis Weber's double play ball to give the Vikings a 2-0 lead. Knox tied the game after scoring a run in the fourth and seventh innings. The Prairie Fire sealed the win after Shaw finally left the game on a two-run, walk-off homer off of Rothbauer in the bottom of the ninth. Knox won the second of game of the night 4-2.

Sophomore Kyle Deux got the start in Lawrence's game against University of Chicago the next day and kept the game scoreless into the fifth, where the Maroons finally got a run on the board to tie the game 1-1. University of Chicago added two more runs in the sixth, bringing the score to 3-1. After the first half of the seventh inning, the game was cancelled due to rain. University of Chicago won the game 3-1.

Despite this weekend's losses, a five-game win streak during the spring break trip puts the 6-9 Vikings in a very good position to make a push for the Conference tournament. "We've worked out a lot of early kinks in our play and have shown a lot of improvement that we hope to take to conference play," says junior Adam McDonald. "The freshmen on the team have been extremely impressive so far, each taking on a large role." Look for the Vikings to continue to improve as they face Ripon this Saturday, April 16.



FRESHMAN SPORTLIGHT

BY WESLEY HETCHER

MOLLY DORUSKA—TRACK



As a member of the cross country and track teams, freshman Molly Doruska is running strong for the Vikings, competing hard on and off the field. She ran her best indoor 3,000-meter race in a shade over 12 minutes, and is primed to surpass her 5,000-meter time this outdoor season after trying something new (the 1,500-meter) in the first meet last Saturday.

Wes Hetcher: Where are you from? What made Lawrence different to you?

Molly Doruska: I'm from Ankeny, Iowa. I chose Lawrence because it offered me a really good academic program and the option to run. Other places I visited, people were kind of athletes first. Here, you're a student first. Everybody is studying, and the team dynamic is just super great.

WH: Could you elaborate on the team dynamic, and where you've noticed it?

MD: Everyone's so supportive,

and we eat dinner with each other. It's kind of like my second family, and it's so great. Everyone's cheering each other on for workouts and races.

WH: How was the transition from high school to college running?

MD: For me, it was a big jump in distance, and it took a little while, but running longer workouts has helped get me used to the longer distance.

WH: How did you feel about the cross country season?

MD: We did well in meets throughout the season; we were ranked in the region. But conference was a little bit of a rough patch for us.

WH: For track, what events have you been running?

MD: Indoor I ran the 3K and 5K. Outdoor I'm running the 5K, I ran the 1,500 [in our first meet], but that's not happening again.

WH: What did you think of the Indoor Track season, and moving outdoors?

MD: I feel really good about it. It's a lot easier to run outdoors. I ran indoors twice in high school, but I've never had an indoor season. It was good, [but] winter running's hard.

WH: Do you have any specific individual and team goal for outdoor?

MD: I'd like to break 21 minutes for the 5K, to kind of get back to where I ended high school. I'd also really like to run a 10K. I also like to keep making sure I'm pushing everybody in workouts—to just be competitive within the team.



Photo by Emei Thompson

Athlete of the Week

by Gabriel Armistead Chapman

Brian DeCorte - Tennis



Photo by Emei Thompson

This week I caught up with senior Brian DeCorte of the Men's Tennis team to talk about the season and life on the tennis team. DeCorte was recently named the Midwest Conference Player of the Week after having a perfect week—posting a 2-0 record in both No. 2 singles and No. 1 doubles. This is the first time he has been chosen for the award.

Gabe Chapman: Congratulations on being named Player of the Week.

Brian DeCorte: Thanks. It's pretty cool.

GC: What's contributed to your recent success?

BD: Well tennis is so mental, and all the work from the last three years and the accumulation of all the matches has started to pay off. I just feel a lot more confident going into matches.

GC: You've been having success in singles and doubles, do you have a preference between the two?

BD: Probably when doubles is going well it's more fun than when singles is going well because you get to share it with someone else. My partner is ridiculously good so that's really nice. But it's hard—

it's like splitting hairs. They're both super fun.

GC: How is it playing with [teammate] David Jumes?

BD: It's awesome. He's one of the best players in the conference. Every day he shows up he's really good, so I can always count on him, and he's generally the best player on the court when we play doubles.

GC: Do you build off that?

BD: Yeah, I definitely get confidence from him. I don't have to play with any nervousness because I know that if I make a mistake he probably won't make a mistake [laughs].

GC: How has this season compared to your first three?

BD: Freshman year was the best year in terms of our record—we got second in conference. Then we lost our four best players and the next couple years were pretty much rebuilding. They were pretty rough at times, but this year we have four seniors and a couple good guys came in. This is the best year we've had since freshman year for sure. It's really nice to be winning again.

GC: Where do you think you've improved most with your game?

BD: Probably mostly the mental side. Sometimes I felt like I just refused to lose, and I haven't had that the past few years, so I'm definitely tougher mentally. And, everyone has definitely improved their hair since last year.

GC: That's pretty important. What are you looking forward to the rest of the season?

BD: Well, we're 4-1 in conference now and we have four matches left so if we win two of them we should make it to the conference tournament, which is pretty much our main goal.

GC: How is the competition looking ahead?

BD: It's pretty tough. We still have to play the two best teams in the conference, and then there are two other teams that we are pretty even with so if we come out and play well we should be successful.

GC: Do you guys have any pre-game rituals to get you guys pumped up before matches?

BD: Absolutely. As far as the team goes we have a new cheer every year that's generally based off of a children's nursery rhyme or game, so this year we're doing Duck Duck Goose. We start off doing a little duck, duck, goose and that leads into our cheer and we get all hyped doing that.

GC: What about you, personally?

BD: I don't know. I don't do anything in particular, mostly just being as energetic as possible in warmups. I feel like that carries over most of the time. If I'm sluggish in warmups I play bad[ly], if I'm energetic I play pretty well.



STANDINGS

MEN'S TENNIS

TEAM	MWC	OVR
Monmouth	5-0	7-7
Grinnell	3-0	21-5
Lawrence	4-1	10-7
Lake Forest	2-1	9-7
St. Norbert	2-2	5-5
Cornell	1-2	10-8
Illinois	1-3	2-11
Knox	1-3	1-16
Carroll	0-3	3-10
Ripon	0-4	1-12

BASEBALL

North		
TEAM	MWC	OVR
Beloit	4-0	15-5
St. Norbert	3-1	7-7
Ripon	1-3	3-16
Lawrence	0-0	6-9
Carroll	0-4	10-9
South		
Grinnell	4-0	16-4
Cornell	3-1	13-7
Illinois	1-3	11-9
Knox	0-0	4-11
Monmouth	0-4	10-11

SOFTBALL

TEAM	MWC	OVR
Lake Forest	7-1	13-10
Monmouth	10-2	16-8
Carroll	5-1	13-7
Grinnell	4-2	12-9
Cornell	5-3	11-11
Illinois	6-4	14-8
Lawrence	1-1	8-7-1
St. Norbert	1-5	1-13
Ripon	1-7	1-19
Knox	0-6	0-18
Beloit	0-8	3-19

Statistics are courtesy of
www.midwestconference.org
Apr. 13, 2016

Pacquiao wins “final” fight and ends era in boxing

CJ Revis
Staff Writer

Manny Pacquiao made his return to the ring this past Saturday, ending the second longest layoff of his career. Going into the fight, many were there skeptical of exactly how much Pacquiao still had left in the tank. He is 37 years old and has been in over 60 fights in his career. Not only were they doubting what he still had physically, many thought that he was also mentally checked out. He had just fought in the biggest fight in boxing history against Floyd Mayweather last May and looked slow and lost in the ring. The fact that he was coming off of shoulder surgery and had said this would be his last fight certainly made it look like he was just in it for the

money.

On paper, this appeared to be the perfect “passing of the torch” fight. Tim Bradley had just linked up with new trainer Teddy Atlas and looked fantastic as he knocked out Brandon Rios in his previous fight and looked poised to finally defeat Manny Pacquiao in their third fight. Unfortunately for Bradley, Pacquiao showed that he still has a lot left to offer the boxing world if he chooses.

The fight started slow with both fighters looking to find a flow after the first four rounds. But after a jab from Bradley that landed on the chin of Pacquiao, it looked like something woke up inside of Pacquiao. All of a sudden an old Manny Pacquiao looked like the Manny Pacquiao of old. He was firing combinations, hitting

Bradley from odd angles, and consistently landing his straight left, one of the best signature punches we have ever seen from a boxer. He knocked Bradley, a fighter known for his ability to take a shot, down in rounds seven and nine. He then cruised to a unanimous decision.

After the fight, Pacquiao maintained that he still intended to retire, preferring to focus on politics in the Philippines where he is a congressman seeking a senate seat this year. But he definitely looked like a man who still wanted to fight, one time even hinting that his family asked him to retire. While he may not be as good as he once was, he is still without a doubt one of the top boxers in the world and looked like he enjoyed this too much to walk away from it.

As doubtful as many may be about the retirement, the boxing world currently has said timid farewells to both him and Mayweather, the two fighters that have owned this era. And while I believe that neither will stay retired with still so much money left on the table for each, boxing fans will look to find a new face of boxing for the time being. 26-year-old Canelo Alvarez will be that man if he can defeat Amir Khan and set up boxing's next mega-fight with knockout artist Gennady Golovkin.

BY THE NUMBERS

\$2,345

Amount raised by
the Lawrence Hockey
team for the American
Cancer Society

CORE expands into Spring Term



CORE group gathering.
Photo courtesy of Makenzie Nolan



Karina Barajas
Staff Writer

Three years ago a program was made to help freshman make connections, get oriented to campus, understand campus resources, and balance expectations. CORE was established by Dean of Students Curt Lauderdale and Campus Life Student Organizations Coordinator Nick Paulson. Two full programs have happened since. This fall will mark the third official year of CORE.

Associate Dean of Students for Campus Programs and alumna Paris Wicker '08 says the CORE program is "still constantly changing. Last year we changed the groups and the students did not like that. They wanted to stay with the same group from Fall Term as they found it difficult to meet new people and build new trust. This year we decided we are not going to change groups and it will stay the same for both terms. This coming year we are going to have a CORE group just for transfer students."

Wicker believes that the qualities of a strong CORE leader are being "self-aware of own identity and identities of people around them, caring and compassionate, remembers own experience as a freshman, willing to do the small things that add up, flexible and listens and follows the group's needs." She says that while being a CORE leader "you learn a lot of valuable transferable, lifelong skills such as group facilitation, empathy, suicide prevention and mental health resources."

Junior Jackson Straughan and senior Makenzie Nolan share their reflections on the CORE group they led this year. Straughan and Nolan agree that "this group is beyond what we could have imagined. It comes down to showing up and supporting each other." Despite CORE typically ending after Winter Term, this particular group was granted permission to continue into the spring due to the enthusiastic members. "What I think made our CORE group so successful to the point of continuing on for a term is that we all have grown really close together since these past two terms. Everyone has put into the CORE group what they wanted to get out. A part of that helps with being motivated and engaged in our weekly topics and really opening up to members of our group through personal experiences and general openness. These factors go a long way in making a great connection and experience for everyone."

Straughan shares that this is his first year being a CORE leader. Nolan, on the other hand, has been a CORE leader for two years. She did not have CORE when she was a freshman, and says, "I think we can ben-

efit from support systems. CORE is getting to know a group of people you would never have met before and maintaining those relationships. We have something to gain from uncomfortable situations. I think putting yourself out there in those situations where you open yourself to others allows you to really get more out of [your education, in] that you learn more about yourself and other people."

Nolan and Straughan agree that the community building activities where everyone is sharing their own personal experiences and opinions were their favorite moments of CORE this year. Nolan comments that some activities included, "Pumpkin carving party, making food and showing interests. The relay was fun, awkward and a great way to break the ice." Straughan adds, "Another moment would be our activity involving uplifting statements that are addressed to people, backs turned outside the circle and eyes closed, and the people inside deciding who they have connected with on a personal basis of being influential, or who the people deciding, had a big heart. It was really powerful."

On the topic of anything they would have improved on Straughan exclaimed, "Absolutely not! Every moment has a special place and meaning in our CORE group." Nolan agrees that she would not have done anything different this year, but in the past years, "wishes there was more dialogue and input about what everyone wants to talk about and working to create a better sense of safety for students."

Both agree that underclassmen should consider being CORE leaders because it gives them the opportunity to give back to the Lawrence community as well as make personal and meaningful relationships with peers that they may not have had in the first place. When asked about potential advice for underclassmen who are considering becoming CORE leaders, Nolan stated, "You have to want to do it because you feel you had a unique experience that freshmen can benefit from. Doing it for the money or your resume is not a good reason because it is all about the freshmen. By keeping this program alive you are trying to create community and doing something to help others."

What's in your bag?

Sadie Tenpas
Photo Editor

This week, we took a peek into some Lawrentians' bags to see some of the absolute must-haves, the essentials, the forgotten and the ridiculous.



"I was going to give it to someone and then I chickened out," said senior Josie Harris, holding a message in a bottle.

"I brought it back with me when I got home," said sophomore Anmol Gupta, holding a three pack of razors.



"I always have some with me. Ever since junior year of high school," said freshman Clover Austin-Muehleck, holding a small jar of coconut oil.

"It's easier than getting a papertowel," said freshman Briana Faulkes, holding Huggies baby wipes.



"My sister brought it back for me from Ireland. I keep it in my backpack," said freshman Jonathon Rubin, holding an Irish coin encased in a small stone.

Senior Send-off: Will Fraser & Fez Felzan

Margaret Koss
Staff Writer

With graduation quickly approaching, our time with the members of the Class of 2015 is getting short. To give us a better idea of what the seniors are doing after Lawrence and how they got there, this column will feature a different senior each week for the rest of the year. This week's seniors are Will Fraser and Fez Felzan, who are planning on moving to Minneapolis together to work and pursue music.



Photo by Margaret Koss

"I'm just trying to work some s*** job, and make things," Fraser said. "I would like to make music and write and make art and make friends." Felzan, meanwhile, is looking for positions that correspond to his geology major. "I'm speaking at a conference in Minneapolis coming up, so I'm hoping to do some networking there and see what I can do," he said.

Both plan to continue working on their music, whether that means continuing to play as their current band Wild Firth, or starting something new. "We want to keep things going [with the band], we just don't know exactly how it's going to play out," Fraser said, adding, "Ridley [Tankersly, Wild Firth guitarist] is very sad."

Because the two are planning a future together, I was curious as to how their relationship began. "Huh," Fraser said. "I think—I don't know," Felzan said. "Well, I remember saying to you, on Hurvis Crossing, 'nice shirt,'" Fraser remembered. "Because you were wearing that Tame Impala shirt."

"Oh yeah, that's a sick shirt," Felzan said. "I don't know where that shirt is." Somehow from there, the two became aware of each other's involvement in music and formed a band together.

"We've played so many shows in the same houses," Felzan said, and noted how significant the support from campus was to the development of their music—but both are ready for the next step. Being in Wild Firth has been a formative experience for both of them in their time on campus. "For

this music, I'm excited to play it in a bigger city where people are really going to shows to see your band or to see your type of music that you do, instead of going to a show to get drunk and have a good time," said Fraser. "Which is great in its own way, it's just a different thing."

Both noted some on-campus groups, such as the Artistic Expressions House, as being particularly influential, but expressed a wish in seeing those groups influence each other more closely. "I wish there was a little bit more permeability between groups of people, that they weren't so defined and categorized and cliquey," Fraser said. "We're all just like, doing the same thing, we're all not that different from each other." I comment that I have heard other students here say something similar, that the defined groups of people can make you feel closed off and trapped.

"I also think when you're always around the same people, they start to understand you or get a pretty good idea of what you are, in their head, and I think that causes you to be overly introspective and to keep examining yourself," Felzan said. "I think a lot of people are overly self-conscious here [at Lawrence] and analyze every single thing they say and do."

"I think there's a paradox," Fraser said. "I said not to take oneself super seriously, but I feel like that needs to be revised. You have to take yourself seriously, but you have to trust people and a lot of the times I feel like—say I speak like a paragraph to some-

one, in conversation—here, there's just this tendency for the other person to latch on to one sentence or word or typo and pull that out of the conversation and spit it back as a self-conscious defense mechanism, as like this is one thing I can talk about, and I think it's really fragmented."

This "sound bite idea" in media and conversation is something I think we've all become familiar with, and Fraser went on with an anecdote about how when his advisor first began teaching here ten or so years ago, she would walk into classrooms to students talking non-stop before class began. Now she would walk in and everyone would be consumed by their phone. "That's like, a whole other can of worms," Felzan said.

However, to them, their experience with different ways of communication can be utilized to our advantage after Lawrence. Both Felzan and Fraser realized that after being here for four years.

"I think in a close environment like this, you get to talk to your professors one-on-one all the time, develop relationships with people and know how to act professionally around them even when you don't like them—that's more what the real world is," Felzan said, attributing this kind of environment to his increase in maturity level. "I don't know, I'm giving the whole small-class-size spiel. I do think you develop and manage a lot of meaningful and interesting relationships here, and the ability to do so is an important skill."

Fraser also considered how he had

changed in his four years at Lawrence. "I've gone through phases of being more serious and being goofier," said he. "I was very serious for a long time but I'm starting to remember I'm goofier."

"Maybe you can cut out the small-class-size spiel," Felzan said to me.

"I'm also thinking about how as a freshman, it helps to realize there isn't any capital-T 'Truth,'" Fraser continued, "and that you should just take a bunch of classes in all sorts of areas because they all [have] different perspectives, and it's really fascinating stuff. Maybe that's where I'm getting at with not taking yourself or your own viewpoint too seriously."

When asked if they had any other advice for young Lawrentians, Fraser straightened and said, "You know what? When you do the math, you pay like \$5,000 for every class you take here. It breaks down to \$500 a week. So I don't know, go to class I guess. I think there's no excuse for that."

"I think this is a small thing anyone could probably fight me on, but everyone says 'oh getting a full night's sleep is more important than staying up all night to finish that assignment' and I think that's wrong," Felzan asserted. "I think you need to work your butt off and stay up all night, it's a rite of passage I think, to learn how to work really hard."

Both Fraser and Felzan are excited to move on to the next phase of their lives, one where they will not need to put their health at risk to finish assignments.

Photo Feature: Art in the Public Realm



Stencil on the floor of the Wriston Ampitheater.

Art in the Public Realm, the studio art topics course offered this term, focuses on educating students on how to make public art and the responsibility that comes with engaging the public eye. Co-taught by Rob Neilson and Tony Conrad, the class focuses on a variety of mediums including sculpture, monuments, guerilla art and more.

The course recently hosted University of Wisconsin Professor and public artist Nicholas Lampert, whose work is focused on public justice and ecology, topics often ruminated over on the Lawrence campus. Lampert led the students in a lesson about sustainable stencils. The product, created using only soil and water, is an alternative to the typical spray paint graffiti which is damaging to the environment. Additionally, it is easily washed away from the surfaces where it is applied.

Junior Holly Butterfield explains that "the stencil that he brought in is actually from a past project he worked in. We didn't really have any affiliation with the message." She goes on to acknowledge that "I guess that was a little irresponsible, that we were posting this message that we didn't necessarily have the context on but he seemed like a good guy."

Photos by Sadie Tenpas



Stencil, having been partially washed away, on the wall of the Sculpture Studio.

Meditations on Music

Andrew Bird's
"Are You Serious"



Izzy Yellen
Columnist

I have waited a long time for this album. Aside from some shorter releases—which were either primarily instrumentals or covers—Bird has not put out much new music since his two albums in 2012. While I have greatly enjoyed the releases between then and now, I was mostly looking forward to another album with not only his beautiful musicianship, but his intelligent and comical lyrics as well. With the few singles leading up to the album and the album itself, Bird filled that void in my life.

I have focused on his lyrics since hearing him for the first time several years ago. As both a writer and musician, the ideas of influence and inspiration are intriguing and important to me and cannot be disregarded when approaching an instrument or pen. With music, it seems more obvious to me who influences what I create, but writing is somewhat different. I do not know why I write the way I do, but as I ponder this question, Bird seems to be a subconscious influence. While I do not really write songs like he does, I strive to write in ways that reflect me most accurately. I like for my voice and approach to music to be heard in any of my writings similar to how Bird has sculpted such a distinct voice that can be heard in his music.

His voice continues on—pun-filled, poetic and all—in this album, which seems to be his most explicitly personal album so far. In past albums, the subject of relationships have come up a fair amount, juxtaposed with scientific wording and surreal imagery, but now—as he has been married for several years—their appearances are much more frequent and clear as he experiences his long-term relationship with his wife. Perhaps this trend is because it is in the forefront of his mind and he feels closer to the idea of being with someone for the rest of his life. He may not feel the need to always use meticulously-worded literary devices to decorate what he is feeling. Instead, he has gotten to a point where being strictly autobiographical makes sense.

These are just observations from someone who—while extremely familiar with his work—is, of course, not Bird himself. One aspect I have always loved about Bird's music is the many ways it can be interpreted, which applies to this album in particular. Because I know so much context for the album—mainly his marriage and the birth and toddlerhood of his son—I am left wanting to fill in the blanks of what I do not know, excitedly pick-

ing apart his well-put-together lyrics to see what they mean. What is he thinking? Why and how are all of these things affecting him? Without even acknowledging the complexity and beauty of the actual music, so much exists just within the words he sings that the listener can spend time with.

One of the great things about Bird's music is that no matter your understanding of the lyrics, one can always enjoy the music. To this day, I have not met anyone who does not like his music at least a little bit, and those who do like him usually devour his entire discography. This certainly speaks to his overarching voice as a musician. Bird has an incredible ear for making pleasing songs, sounds and textures. Despite this gift, his music never sounds formulaic to me, even if it is rooted in rock, folk, pop and classical—all genres that tend to be formulaic.

This album is no exception, although it does have poppier vibes due to heavier, grooving drums, slightly catchier choruses than usual and more relatable lyrics. However, these things do not detract from Bird's ingeniously crafted layering of trademark sounds—distorted pizzicato violin, whistling with reverb and more—but rather are yet another step in the progression of his sound. It does not sound like his past few albums, and it certainly will not sound like the next one. Bird's transformation as a solo artist is one that has greatly intrigued me due to its gradual and tasteful nature.

Truth be told, I was expecting an album that would leave me speechless, maybe even trigger something short of a spiritual experience. When I listened straight through, I did not get that experience. I loved the album but did not feel the same connection to it as his other works. After pondering why, I realized expectation had gotten in the way of truly connecting to the music. Most of his past albums had already been released when I listened to them, leaving no room for buildup. Sure, my opinions of the albums shaped how I heard following ones, but in a natural way. With "Are You Serious," I was so excited for new, original songwriting from Bird that I put aside all other aspects and focused too greatly on that expectation. As I realized this fact on the seventh or so listen, the album opened up to me, and I began enjoying it even more, connecting to it in the way I expected to right away.

"Are You Serious" is a great album, and you can find it on Spotify and iTunes.

70th Anniversary of the Liberation of Auschwitz Commemoration Concert



Wendell Leafstedt
Staff Writer

On Saturday, April 9, two guest musicians performed at the 70th Anniversary of the Liberation of Auschwitz Commemoration Concert in Lawrence University's Harper Hall. Soprano Rachel Joselson and pianist Rene Lecuona, both professors at the University of Iowa, performed various songs composed at Theresienstadt concentration camp during World War II.

Joselson and Lecuona presented songs that varied in character and subject; some were uplifting and jaunty, while some were brooding and threatening. The balance of voice and piano was just right, and the way they stopped and started together indicated their comfort with each other.

The program was mixed in tone. Of course, Joselson and Lecuona wanted to pay their respects to the victims, but they

also wanted to display to the audience the creativity and passion that was extinguished during the Holocaust. Both performers have years of experience playing around the world, but they mentioned afterward that this type of commemorative concert was new artistic territory for them.

Lecuona wore a black dress and Joselson wore a gray one, but their stage demeanor was not mournful at all. Some might consider this aspect a shortcoming of the performance, considering the reason goal of the event, but the way the two remained completely focused on developing the mood of each piece seemed to override any conflicting notions.

The gaps between the pieces were small and no introductions were given. The concert program contained several pages of translations of all of the lyrics, so Lecuona and Joselson did not feel obligated to speak much about the music; it stood convincingly enough on its own.

In a way, the quick, back-to-

back progression of the program helped keep the focus on the composers of the works. It also helped keep the concert from running too long, as it featured 19 pieces.

Standouts included "Kleines Wiegenlied," or "Little Lullaby," featuring a mother's soothing words to a child, and "Im Gefängis Allen Vögeln" or "To All Birds," which compared the prisoners of the concentration camp to birds and flowers. Also on the program was a collections of songs written in 1983 by Norbert Glanzberg, who composed using poems and writings from Holocaust victims.

The 70th Anniversary of the Liberation of Auschwitz Commemoration Concert explored several musical ways of paying respects to the victims of a horrible genocide. The moving performance encouraged everyone to admire the strength and resilience of those victims.



Album Review

Darnell Smitherson's "To One's Own Mind"



Izzy Yellen
Columnist

The Lawrence University music scene last heard alumnus Romelle Loiseau '15 on his debut full-length album, "New State Usual," and final few shows with his rap group, Mokumbo, at the end of the past school year. As he settles into his post-college life, Loiseau continues to work on his music, releasing on April 7 "To One's Own Mind," an extended play (EP) he rapped over and produced on his own.

The EP—the second release under his moniker Darnell Smitherson—features Loiseau's more introspective and mellow side. This side is shown in his lyrics as well as his beats. For me, the beat typically has to be intriguing enough to enjoy the rapping and work as a whole, which may just be a side effect of immersing myself in all sorts of music for before getting into rap. Regardless, this EP certainly fulfills that criteria for me.

To put it simply, I would purchase "To One's Own Mind" as a set of instrumentals as well. Each track pulled me in, even without the vocals. With this EP more so than his album, Loiseau creates a cohesive collection of dreamy, musical soundscapes that he can easily rap over, showing off his chops in both lyrics and production. The drums are not too in-your-face—not that they are on "New State Usual"—they are just more minimal here; everything sounded ethereal and beautiful; and, most importantly, the beats and Loiseau's slightly-angry words cooperate, going hand in hand.

In "To One's Own Mind," Darnell Smitherson seems to have calmed down since "New State Usual," but still does a great job of maintaining his intensity throughout several songs. It is clear he still is dealing with personal problems but he does so in a calmer and more collected way. This action is admirable and inspirational, even when he gets progressively angrier

and more frustrated in "Anti." While analyzing most rap can at first be difficult—specifically Loiseau's, as it is as dense as most poetry—the emotional arc throughout the EP is clear and can be easily felt by its listeners as a journey of self-discovery and coping with one's demons.

I love being able to cover such high-level hip-hop coming from someone I had the opportunity to meet and stay in touch with. Now out of college, Romelle Loiseau is beginning to grow as a musician in the real world, and I am eager to see this process continue. As a music journalist that typically reviews albums from big names, I find a unique pride comes with reviewing a peer's official release. I am sure that this pride will be sustained with his next release.

"New State Usual" is available on Spotify and iTunes and "To One's Own Mind" is available on iTunes.

Softball

continued from page 4

something that ties us together."

The women on the team have similar goals for each other, which consist of helping the team as a whole and attempt to succeed each and every moment that they are able to. The next few games that the team is excited to play for conference are against their rivals: Lake Forest and Cornell.

In total, the team only has nine games remaining before they have an opportunity to play in the conference tournament. The team consists of six seniors, one junior, two sophomores and four freshmen. "With our seniors, there is a lot of leadership. Some are more performance-based, while others lead in the dugout or outside of softball," Wawiora commented. With the six seniors graduating this June, the team will be young next year.

With the Lawrence University Softball team just a little over halfway through the season, the girls are focused on the big picture of conference and aim to achieve that goal. They will be hosting a double-header against Cornell on April 16 and another double-header against Grinnell on April 17. Make sure to wish them luck and watch them compete against some of their rivals.

Photographs at Wriston Art Galleries

Debra Brehmer speaks at Wriston Art Galleries



Brehmer gives a talk about found photography.
Photo by Natalie Cash



Emma Arnesen
Copy Editor

This past Wednesday evening, April 6, the Wriston Art Center hosted another one of its Spring Exhibition Gallery talks presented by arts writer and director of the Portrait Society Gallery Debra Brehmer. Hosted in Leech Gallery, a small group of Lawrence University faculty and students gathered to view and discuss Brehmer’s recent exhibition, *Certificates of Presence: The Photography of Livija Patikne*. An hour of thoughtful conversation prompted questions about the identity and significance of artists

and their art as Brehmer introduced the many quirky photographs from Livija’s private slide collection. Livija’s collection of almost 300 photographs fell into the hands of Brehmer after friend and Milwaukee photographer Jim Brozek was given the box of photographs by an apartment caretaker who had cleaned out Livija’s apartment when she passed away. Not much was known about the Latvian-born woman except that she and her husband fled Latvia and Germany to come live in Milwaukee until her death in 2001. After Livija’s death, Brehmer stated, people began to discover more information about her and her photographs.

The various still-lives depict Livija’s eccentrically-posed floral arrangements, portraits of herself in her apartment and unconventional photographs of her late husband’s gravesite. Similar to how Brozek kept the slides for almost 15 years, Brehmer felt unsure whether she should keep the collection or not. However, some individual pictures spoke to her in a way that also represented a part of Livija’s personal identity, so Brehmer shared her reactions to the strange yet compelling art. One of the main questions that Brehmer asked the small audience was whether or not gathering the photographs was worth the time and commitment to put the exhibition together. She then

described how significant it was for her when Livija’s niece and nephew showed up to see their late aunt’s photographs at the first gallery showing. Unbeknownst to Brehmer and Brozek, Livija had relatives in the area who had mostly kept to themselves for the last couple of years. In the surprising but interesting discovery of the niece and nephew, some pieces of Livija’s solitary and private life were put into place. Livija took the collection of pictures over a course of three years in the 1960s. Though seemingly arbitrary, Livija’s photographs pose as almost a sneak-peek into the woman’s past and tell a story of her identity as an artist and woman photographer.

The flowers in her photographs are carefully arranged, and the background and settings of the pictures repeat in some of the other works, even some with Livija as the main subject. The photographs also represent the loss of Livija’s past life in Latvia. As for the self portraits, the audience sees how she intentionally placed flowers in the photograph to contrast with the floral wallpaper background and her homemade patterned dresses. Brehmer said that it was unusual for a woman in the 1950s and ‘60s to be so self-assured and sophisticated. Perhaps Livija appreciated her role as a homemaker and used

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Wriston Art Galleries hosts Nicholas Lambert



Henry Dykstal
Staff Writer

When I walked into Room 224 of the Wriston Art Center on Monday, April 11, for Nicholas Lambert’s lecture, for a second I thought that something strange had happened. The open street lay before me, a sidewalk where a man was looking at a giant photograph on the wall of what looked to be one of those battling remote-controlled robots one sees on testosterone-filled television shows, which was, even more disturbingly, seemingly spliced with a giant grasshopper or locust—not a cyborg, but a polymerization of something utterly wrong. Then, I realized, it was just

a projection of a picture, and the photograph was just an example of Nicholas Lambert’s work. Rather than a pure provocateur, Lambert is something closer to a surrealist with political designs who intentionally uses works that are not trying to obviously push buttons, but work in a subtler, more slippery method. An example of this sort of thing is putting a giant fake supermarket chicken in a supermarket’s parking lot, where he quoted a security guard who said “you fellas have made a big mistake bringing this chicken here,” which brought the house down. Gray-headed and wild-haired like some sort of ‘80s movie mad scientist, Lambert is a charming speaker with a predisposition to ramble, who is nonetheless able

to capture one’s attention simply because he has no pretensions. Everything he says is simply what he is thinking, with no attempt to add gravitas with jargon or to try to legitimize his activities. He is more Merry Prankster than Marcel Duchamp, and everything he does is simply interesting. None of his art is bound to the purely academic. Everything he does can be appreciated based on his own work. At the same time, he engages legitimately in the work of an activist. From planting fake signs that warn of environmental concerns to painting words of protest on the ground in front of police officers—an act, he notes with a certain amount of resignation, that is something that you can still be arrested for, though you

are less likely to be arrested for actual speech. Lambert is an activist, but his message and art are not incompatible and neither gets in the way of the other. One knows exactly what he is doing, so he will not lecture or sacrifice his artistic ambitions. He synthesizes. His work and the people he has collaborated with are also great examples of art in action. A protest involving a giant wind turbine that he did with a group at the Tate Modern art gallery over their relationship with British Petroleum (BP)—this was about the time of the Deepwater Horizon incident, during which scrutiny and the idea of investment began to take a new focus in the culture—resulted in the Tate divesting and divorcing itself from BP and the oil industry period, the

importance of which cannot be understated. This idea of art in action unites Lambert’s art and his mission. From making parks out of vacant lots to creating paintings that depict the Freedom Marches of the ‘60s, Lambert listens to his collaborators and works with communities to help them see what they want to see. He is not a gun for hire; rather, he is someone who works alongside communities from England to Chicago, teaching and figuring out solutions to help people, be it his clients or the community at large. Lambert contributes with his art to help better the world and thereby lives the artist’s mission with every project.

STAFF EDITORIAL

Cabaret and cultural education

Last weekend on April 9-10, Lawrence International (LI) hosted the 40th Cabaret entitled “Our Pale Blue Dot,” featuring performances representing countries and cultures from around the world. Though the performances were well-received by both the Lawrence and Appleton communities, Cabaret is supposed to be a celebration of cultures, and there is still room to improve on that front.

Throughout its history, Cabaret has changed formats often. Cabaret has not only been a proud tradition, but also an essential platform for our community to celebrate the cultural diversity present on the Lawrence campus. This is especially important because of our diverse body of international students in predominantly white Appleton. More than just performances, Cabaret provides a space for students, regardless of their origins, to come together in a collaborative effort.

Although there is emphasis on understanding cultures and avoiding generalization and cultural appropriation, several remarks made in the show needed more of this cultural awareness.

Cabaret is first and foremost a performance, and therefore, it is important to engage the audience. However, there is a need for more caution, even in jokes, to avoid being offensive or making implicitly contestable claims.

In addition to being more mindful and culturally aware, as a celebration of culture, Cabaret should not only be about performances and spectacle. It should also offer education and information due to its importance to Lawrence and the greater Appleton community. This does not mean Cabaret should take on a different format, but simply adding relevant information to the emcees’ script would be a good place to start.

Although the delicate balance between being entertaining and informative can be difficult to achieve, it is possible, especially for LI, which has a history of being able to learn and change. As Cabaret has taken on many different forms, it is reasonable to believe that continual improvements to the show will be made.

Letters to the Editor can be sent in to Opinions & Editorials Editor, Jonathan Rubin at jonathan.c.rubin@lawrence.edu. We review all letters and consider them for publication. The Lawrentian staff reserves the right to edit for clarity, decency, style and space. All letters should be submitted on the Monday before publication, and should not be more than 350 words.

Yik yak yuck

Oswaldo Gomez
For *The Lawrentian*

For those of you who have not caught up with 21st century, Yik Yak is an anonymous forum where individuals within a locality can communicate. Characterized by the anonymity that it gives users, Yik Yak has already caused furor on our campus with students finding all sorts of offensive and distasteful content.

As you might guess by now, I am not the biggest Yik Yak advocate. In fact, until writing this piece, I did not even have an account. However, my point in writing this is not necessarily to denounce its use, but instead to condemn those who use it maliciously. To put it plainly, Yik Yak, while not a bad idea, has become a veil for cowards who are too afraid to voice their opinions. While I think Yik Yak should have a place on campus, I do not think that any of us benefit from people using it in its current state.

But what exactly is happening on Yik Yak these days? What could be so hideous as to trigger a politically correct young liberal like myself?

Let us begin not with the content, but the topics that make their way onto Yik Yak. Sexual assault has been a hot topic on campus, and as such the conversation quickly infiltrated Yik Yak. But as important as this topic is, the great majority of the commentary on Yik Yak seems to be strictly focused on specific students involved on the issue or their reaction—never on the actual topic of assault.

Likewise, the issue with the lists of demands from the Students of Color as well as Gay Lesbian Or Whatever (GLOW)’s demands have been met with backlash from users who felt that such actions were unnecessary. Users even went as far as to attack the individual groups involved on these actions. It seems to me that there are Yik Yak users that disagree just for the fun of it.

But, having disagreements is not a bad thing. In fact, having varying opinions could really improve things on campus. Hard-headed disputes make for some of the best learning experiences, and I would definitely like to see more of this. But, on our tiny, almost-homogenously liberal campus, that does not always happen, leading us to forget that there is a world out there where not everyone thinks like a typical Lawrentian. Opinions, even those that are unpopular on this campus, deserve to be heard.

However, just as all opinions deserve to be heard, they also deserve to be challenged. Truly satisfactory debate only occurs if people own the beliefs they adhere to. Otherwise, you just waste your time throwing your personal beliefs into a pool of nonsense.

Speaking of time, one of the main flaws of Yik Yak is its lack of solvency. Posts and comments on Yik Yak are not permanent, which means that the things that happen there today will be erased from the Yak in two days. Anyone who deems their own opinion as relevant would usually attempt to preserve it. Instead, Yik Yak offers a temporary hideout for those with unsavory things to say.

I will admit that not everything on Yik Yak is a political or ideological ruckus. As I mentioned, Yik Yak does have unique attributes that make it very appealing to a wide range of audiences, especially in a collegiate setting.

The “nonsense” that floats around there does have some importance. We all want to complain about the weather, see pictures of puppies, and find out which fraternity is partying tonight. Without Yik Yak, that commentary would be less fluid. Some people even use it to hook up. Which is fine—I mean, you do you.

But nonsense and fun aside, Yik Yak is actually quite a dark place that exemplifies some of our failures. Posts regarding depression and mental stress often find little attention on Yik Yak. It is definitely sad to know that there are members of our community that have no place to turn but here. I do not discourage students from expressing their feelings this way, but I think we must reflect on the fact that not very many can help these voices if their call is through an anonymous cellphone application.

As a new user, I might not know much about Yik Yak, but I know that as it stands now, it can offer very little to us. I would like to conclude with an invitation for all those students who often succumb to debating or to just plain insulting on Yik Yak—try engaging in real discourse and stop hiding being your phone screen. And yes, I’m talking to you, Trump supporters. Yik Yak might get more readers than I do writing for *The Lawrentian*, but at least I can proudly stand by my words.

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HELP THE ENVIRONMENT.

RECYCLE THIS NEWSPAPER!

Brehmer

continued from page 9

photography to enhance her self-definition. Brehmer stated that the slides could have acted as a mirror for Livija and reflected how she saw and identified herself.

Most times, these kind of photographs would be thrown away, Brehmer explained, implying that unusual photographs like Livija’s would not normally be presented in an art gallery.

Black men who dare to be brave

Guil Louis
For *The Lawrentian*

Black men who dare to be brave are men that are not afraid of being vulnerable. Under white supremacist cis-hetero patriarchal capitalism, vulnerability is a sign of weakness. But what if there was strength in vulnerability?

When I attended the Midwest Bisexual Lesbian Gay Transgender Ally College Conference last year, Laverne Cox gave the keynote speech. At the conference, her words embedded themselves in my mind and now I am in a constant state of reflection. She said, “We have trouble with empathy because we have trouble with vulnerability.” The ability to love and be loved is a power that has been denied to black men—we live in a society that constantly reminds us that our lives do not matter.

To be brave is to be vulnerable, because vulnerability is a dangerous feeling. This is especially true in the racist, sexist and homophobic regime that we call America. Black male sexuality has been a site of domination and suppression. The fear of black men, their brute strength and sexual prowess has been a narrative that

has manifested itself in dangerous ways. Physical and mental castration, lynching and policing of the black male body are historical traumas that have led to the internalization of pain—like a disease that is inherited across generations.

My first experience with internalized trauma of black men came from my father. Growing up, he made it his duty to police my gender and make me “strong.” I was not allowed to cry or act in any way that seemed effeminate. I secretly resented him for the over-policing of my body as a child, but now I understand that his anxiety comes from a much deeper place and is bigger than both of us. My father and my forefathers’ experiences as men have been shaped by trauma—the historical castration, and having been forced to watch helplessly as their slave masters rip their progeny from their hands to sell them into slavery.

This trauma has created a wound that is in need of healing. The fear that some black men get when they feel as though their masculinity is being questioned is a feeling that stems from colonization and the capitalistic exploitation of our African ancestors.

My experiences with other

black men have been interesting—either I came out of our interactions inspired to change the world, or with self-hate and humiliation. Being raised in Brooklyn, New York, I have been afraid of passing other black men and black men walking in packs. Countless times black men have sized me up by either looking at my sneakers to see how expensive they were or my outfit to see how “fresh” I look

The most traumatizing experiences have been in middle school where the worst thing you can be called is “gay,” especially in a school where the majority of the student body is Afro-Caribbean. Other young black boys who have been socialized to perform hegemonic masculinity would taunt and bully me because of my effeminate nature as a child. I remember when a black male teacher in middle school told me that I would never make it as an archeologist because I was black. I remember when a black woman counselor in high school told me if I was to become a criminal lawyer, she would not hire me because I was both black and male.

These small experiences have been traumatic to my personal and social development, espe-

cially as a queer man of color. Some of the positive experiences that I have had with other black men have been with those of the older generation inspiring me to do better, but sometimes even those encounters have been bittersweet. These encounters have reminded me that I have a rich history to be proud of, but they never allow me to escape the fact that as a black man the odds are against me.

I have to say that I am fortunate enough to be able to go to college and take history and gender studies classes that were able to help me understand my position as a black immigrant. Here at Lawrence, I was introduced to the language that I needed to communicate my experiences to others, but most importantly I had fighting words. This privilege has offered me the opportunity to not allow this cycle of internalized trauma to continue, because crying, for me, is the release of all the pain that I harbor inside. That feeling of vulnerability that I have always tried to avoid has saved my life countless times.

To all the men of color, specifically black men—be brave. To be brave is to be vulnerable. I want you all to know that it is okay to

allow yourselves to feel and let the walls come tumbling down. The idea that men shed no tears and should stay emotionally strong is a socially constructed myth that helps maintain the existence of hegemonic masculinity.

Men of color tend to have a violent introduction to masculinity, because we live in a world where we have to constantly compare ourselves to the already privilege white cis-heterosexual male body. We let not having empathy stop us from loving those in our lives that have been there for us. It makes us devalue women of color who have historically been a crucial aspect of liberation movements. It makes us hate ourselves and our queer brothers of color who have been a symbol of castration, because they represent the feminized existence that we try to avoid.

Alice Walker once said that “Healing begins where the wound was made.” I did not write this piece to say black men should cry for all the pain they been through—I write this piece to tell you that it is okay to let your guard down, because to love and have empathy is a revolutionary act, and it is the first step to loving ourselves.

Ghosting? In defense of theatre majors

Cassie Gitkin
For *The Lawrentian*

Our generation’s hottest phenomenon is not the dog filter on Snapchat—it is ghosting. For those of you unfamiliar with the concept, here is the definition straight from Urban Dictionary:

“The act of suddenly ceasing all communication with someone the subject is dating, but no longer wishes to date.”

Even if you didn’t know there was a term for it, we have all been there—you go on a few dates, everything seems great, but suddenly you never hear from the other person again. It is impossible to know what you did wrong—was there just no chemistry? Did you have something stuck in your teeth? You will never know. Pretty soon, or maybe not so soon if they were especially cute, you forget about the other person.

Ghosting is a tactic that is especially pervasive in our generation, and it is, in some ways, directly correlated to just how much we text. There is no excuse for not texting back, since we are all constantly on our cell phones. If they are not texting back for days, it is pretty obvious you’re being ghosted. Who does not check their phone for three days?

Ghosting is a growing part of young-adult culture across the nation, but seems to be lacking here at Lawrence. I think there are two reasons behind this. First, Lawrence is made up of what I believe to be a bunch of pretty nice kids. As a collective group, we tend to be self-aware and progressive regarding social issues, so maybe we have just rejected ghosting flat-out due to its incon-

siderate nature. The other, and maybe more plausible explanation, is that Lawrence is just too small for this behavior to thrive. You couldn’t ghost someone if you tried, because you’re bound to run into them everywhere on campus—at the café, in your biology lab or sitting next to you at a convocation.

If you hang out with someone a few times and decide you are just not feeling it, sooner or later there is going to be a conversation. It might just be a quick, “Hey, are we good?” To which you’ll inevitably reply, “Yeah, we’re good!” even though you are definitely not good and you are pretty sure they took your favorite hoodie—but you do not have any concrete proof. Maybe, you’re particularly mature and sit the other person down and say you still want to be friends. That is always nice. And by nice, I mean terrible, because you two will not ever actually be friends—you will just have to acknowledge each other and engage in terrible small talk whenever you see one another.

Ghosting gets rid of the burden of having any of these probably awkward interactions. But this easy trick to avoiding social responsibility just does not work at Lawrence. You might try, but sooner or later you will have to deal with your regretful one-night stands.

One of my professors quoted the statistic that about 11 percent of Lawrentians get married to one another. At a larger school, perhaps you could end a relationship through simply ghosting. At Lawrence, I guess we just stick together until we are married.

Annie Dillon
For *The Lawrentian*

When I entered my senior year of high school, the question was always “Where are you going to school?” Once I decided on Lawrence, the questions I was asked only multiplied.

“Do you know who you’re rooming with? How far of a drive is that?” The question I was asked most often and became the most tired of hearing was “What is your major going to be?” I always felt the need to preface my answer with something along the lines of “I know it’s not practical, but . . .” because many would say that my major is not the most useful.

I chose to major in theatre because it is what I feel most passionate about pursuing in my life.

I would be lying if I said I had not thought about any backup plans, but even people with the most practical majors feel as though their plans may not always work out in the end— they may just need something to fall back on.

I believe that my theatre major

should not require a backup plan, but rather open doors to many different types of opportunities, not just theatre-related ones.

The skills learned from participating in and studying theatre as an art form can help someone in all aspects of life—not just when acting out a play on stage.

I believe that the most important thing that students can learn from theatre classes and a theatre major is how to communicate effectively.

In classes for my major, we have been learning how to use our voices and bodies, also known as our “actor tools”, to show the audience what we want to portray in a scene. All human beings, not just actors, need to know things like this in order to effectively interact with others and share feelings—not just through their words, but also their actions and expressions.

This comes into play in all the interactions humans share with one another, not just acting in a play. From pitching product ideas to closing a deal on a house, humans need to be able to effectively share their thoughts in the

clearest way possible.

With my theatre major, I intend to act or work in theatre in whatever ways I can once I graduate. That does not mean, though, that I will not be able to take my skills elsewhere and apply them to different jobs I may hold in the future.

Who knows when my future jobs, theatre-related or not, will require me to get up in front of many people that I do not know and tell them a story or pitch to them a product. I do not need a degree in business to be able to do this, but rather I am learning the necessary skills of living in the adult world and communicating effectively with those around me.

I no longer feel the need to apologize for my major because, while some see it as impractical for future employment, I see it as building a skillset that I will stay with me for the rest of my life—a skillset that I will always be able to use.

The opinions expressed in *The Lawrentian* are those of the students, faculty and community members who wrote them. All facts are as provided by the authors. *The Lawrentian* does not endorse any opinions piece except for the staff editorial, which represents a majority of the editorial board. *The Lawrentian* welcomes everyone to submit their own opinions using the parameters outlined in the masthead.

PHOTO POLL

Sadie Tenpas
Photo Editor

Will spring ever come?



laughs
—Olivia Rowe



"I hope so!"
—Austin Zalewski



"Yes, yes it will."
—Rachel Taber



"Hopefully not, I like cold weather too much and my allergies start up when it gets warm."
—Brett Barnard



"Knowing my luck, the day I move out of Wisconsin."
—Albert Marshall



"Not for another month."
—Nathan Ley

EDITORIAL
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Editorial policy is determined by the editors. Any opinions that appear unsigned are those of the majority of *The Lawrentian's* Editorial Board.

Letters to the editor are encouraged. The editors reserve the right to edit for style and space. Letters must be emailed to: lawrentian@lawrence.edu. Submissions by email should be text attachments.

—All submissions to editorial pages must be turned in to *The Lawrentian* no later than 5 p.m. on the Monday before publication.

—All submissions to the editorial pages must be accompanied by a phone number at which the author can be contacted. Articles submitted without a contact number will not be published.

—*The Lawrentian* reserves the right to print any submissions received after the above deadline

—Letters to the editor will be edited for clarity, decency and grammar.

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